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A STUDY GUIDE WAS PREPARED FOR STUDENT USE IN AN EIGHTH-GRADE LITERATURE CURRICULUM. THE GUIDE WAS DESIGNED TO INCLUDE ANALYSIS OF PLOT, FORM, AND VIEWPOINT OF LITERATURE WHICH WOULD APPEAL TO EIGHTH-GRADE STUDENTS. LITERATURE PASSAGES, STUDY QUESTIONS, AND SUGGESTED ACTIVITIES WERE INCLUDED FOR USE IN UNITS ON (1) LITERATURE REORIENTATION (REVIEWING LITERATURE CURRICULUM ONE, DEVELOPED FOR SEVENTH-GRADE USE), (2) TRAVEL LITERATURE, AND (3) NARRATIVE POETRY. (WN)

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OREGON CURRICULUM STUDY CENTER

LITERATURE REORIENTATION
TRAVEL LITERATURE
NARRATIVE POETRY

Literature Curriculum II
Student Version

ED010 141

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OREGON CURRICULUM STUDY CENTER

REORIENTATION UNIT

Literature Curriculum II

Student Version

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Introduction

If you doodle on a piece of paper, have you noticed how you produce patterns, rather than scribbles? Or if you tell a story, there is, we hope, some point to the story: it begins somewhere and ends somewhere. Like the pattern that you produce while doodling, the story you tell (whether it is a true one or not) has some shape to it. Similarly, if you try to explain how a gadget works or how a cake is made, you try to make your explanation clear by putting statements in some kind of order. If you think about it, doesn't it seem that whether we are writing, talking, or simply doodling, whether we have a definite purpose or an indefinite purpose, much of the time we are busy putting ideas or lines or events in order?

Who decides what the best order is?--only the person who is talking or writing or doodling. Sometimes we can all agree on the best order; for example, in telling how to make a cake (hence, we have recipe books). Other times, no two people will agree on the best order, and so we have a great variety of doodling patterns and story plots; then it is up to each person to choose his own pattern or his own plot.

We don't know exactly what causes people to choose the patterns or plots (or rhyme schemes) they do. But these choices all enter into what we call the form or shape of a thing. Of course, the best form for each person will depend on what he wants to get across. It would not be the best form for a cake recipe to put it into a piece of rhyming verse. You might not find rhymes for some important matters such as oven temperature; besides the rhyme would distract attention from the information that you are trying to convey.

Of course, a great poet can make great poetry out of such a commonplace thing as a recipe. Here is the recipe for a magic charm, from Shakespeare's play Macbeth. Three witches are making a magic brew. Some of the ingredients would be rather hard to come by.

Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty one
Swelter'd venom sleeping got,
Boil thou first in the charmed pot.
    Double, double toil and trouble;
    Fire burn and cauldron bubble.

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble
Like a hell-broth boil and bubble.
    Double, double toil and trouble;
    Fire burn and cauldron bubble.

Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-delivered by a drab,
Make the gruel thick and slab;
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.
Double, double toil and trouble;
Fire burn and cauldron bubble.

Cool it with a baboon's blood,
Then the charm is firm and good.

On the other hand, if you feel very happy or very sad and want to tell this to the world, the rhythm of verse may help your reader or listener to share your feelings more readily. Thus the form will depend on the subject, or what you have to say.

The main difference in forms that you will be concerned with this year is that between story and non-story. You may remember from your seventh grade reading that a story may be told either in prose or verse; for example, both "Bishop Hatto" and "Rip Van Winkle" tell stories. In each case, the writer was making at least two choices: first, to tell a story; and second, to tell it in prose or verse. But you may also remember that certain pieces of verse and prose tell no story at all, or if they tell one, they are not mainly interested in what happens but are much more interested in some idea that they choose to illustrate with a bit of story. Your job now is to distinguish between these two kinds of writing: the kind that is mainly story and the kind that is mainly something else because the writer has not chosen to concentrate on telling a story. Again, the writer who is not telling a story may choose to write either in prose or verse; so if you are going to be able to see the difference between story and non-story, you will have to pay attention to what a writer is saying and not just to what you see on the printed page.

By now you are probably thinking that form and subject overlap a good deal. You are right! As a matter of fact, the form is to the subject something like your body is to your soul; you can't imagine one without the other. Still, for the sake of understanding the whole person or the whole piece of writing, we talk as if they could be split up into outer or inner or the visible and invisible.

There is one more idea to keep in mind when you are trying to understand what a writer is saying, something that we call Point of View. Imagine that you are looking down on your house from an airplane and then that you are looking at it from the street. You would have two different views, wouldn't you? But remember, too, that no two people see things in exactly the same way, so someone else could look at your house from up in the sky

or from the street and see your house just a little differently from the way you see it. It's the same with writers; they all see things a little differently, and part of your job as you read is to try to see temporarily through the writer's eyes. Sometimes, though, the writer may seem to be fooling us by having someone other than himself do the talking in a story or poem; then we must be careful to see that for some reason the writer has chosen to show us things not through his own eyes but perhaps through the eyes of a character in the story, such as Robinson Crusoe. Thus you have to decide whose point of view is used in a literary work. How can you tell?--only by deciding what kind of person is telling the story and whether this is the kind of person that the author is likely to be.

This unit has two parts. The first, shorter part is intended as a review or an introduction, depending on whether you have had the seventh grade curriculum. You will read two poems, one storied, the other non-storied, and you will be asked questions to help you see what these terms Subject, Form, and Point of View mean when you discuss your reading. The second, longer part of the unit contains a ballad, a group of sea poems, a short story, and a short essay.

PART I.

1. William Oldys, "On a Fly Drinking Out of His Cup," in Immortal Poems, p. 186.

Study Questions

1. What real life incident suggests the subject of the poem to the poet?

2. What is the subject? Does it remind you of the subject of any other poem that you have read?

3. Does this poem differ in the way it treats the subject from other poems with the same general meaning?

4. Why has the speaker put himself on a level with the fly? What about a mouse or a spider?

5. Suppose the poem used the pronoun "he" instead of "I," what difference would it make to the idea of the poem?

6. Do you see any difference in the content of the two stanzas?

7. What do you call the kind of rhyming lines that you get in this poem? Why are they especially appropriate here?

8. What does the poet mean when he says, "Thine's a summer, mine's no more"?

9. Could you describe the poet's mood in this poem?

10. Why are the lines of the poem fairly short? Count the syllables.

2. Leigh Hunt, "The Glove and the Lions," in Story Poems, p. 173.

Study Questions

1. What difference do you notice immediately between this poem and the one you have just read?

2. How much longer are the lines of this poem than those of "On a Fly"? Why are they longer?

3. Can you state the subject of the poem in two ways?

4. Who tells the story?

5. What would be the limitations in an eye-witness account?

6. What feeling do you get from the description of the king as "hearty" and the lions as "ramping," the vigor of the count's actions?

7. What contrast does the writer draw in the last two lines of the first stanza? Why does he call it a "gallant thing" and how do we view this judgment when we have finished reading the poem?

8. What impression is created by the description of the lions?

9. What do you expect of the lady from the way she is described?

10. What does she mean by calling the occasion "divine"?

11. Did the lady, in your opinion, deserve what she got?

12. What knighly customs are alluded to in this poem?

13. What is the value of being aware of these allusions to the code of chivalry?

14. Why does the king have the last word, rather than the lady or De Lorge?

15. There are three parts to the poem--why? Could there have been no divisions or only two?

16. Why is the middle section the longest?

PART II.

1. "Edward, Edward"

A young man comes to visit his mother--with blood upon his sword. Whose blood is it? Why was it shed? Read the following ballad told in dialogue. Would you have guessed the outcome?

Text: See Story Poems Anthology, p. 51
Study Questions

1. Why do you think Edward does not admit his guilt immediately?

2. Can you detect climax in this ballad? Where does the first one occur? the second?

3. Are all the stanzas necessary?

4. Notice that the ballad is completely in question-answer dialogue. Can you see advantages in writing a poem this way? What does it do for this ballad?

5. What does the person telling this story think about it?

6. Can you see reasons for repeating (a) certain words over and over, (b) certain lines over and over, (c) a uniform series of long line, short line?

7. Why does Edward leave the "curse of Hell" to his mother? What does this show about her part in the killing? Is she really as ignorant

of the killing as it first appears?

8. What shock effect then does the poet gain by reserving this stanza for the last?

2. Four Sea Poems

You are going to read four poems on the same general subject--the sea. But as you read, you will discover that no two of these poems are saying the same thing. Thus you will learn that to give an accurate description of the subject of a poem, you must put yourself in the poet's place and look for the moment through his eyes. When you have finished reading this group of poems try to recall other sea poems that you have read and state some other possible views of the sea that are not represented here. Then write your own description of the sea as you have actually seen it or imagined it.

a. (See poem "The Shell" by James Stephens from Insurrections, published by Maunsel and Company, Ltd., Dublin, 1915, copyright by The Macmillan Company, pp. 38-39)

Study Questions

1. What is the poem about?

2. What would the sounds of the sea and the cart suggest to you?

3. Why is it appropriate for the poet to speak directly of himself?

4. What kind of world does the poet picture as he listens to the sound of the sea? Pick out expressions that contribute to the impression you get.

5. Are there any words that particularly suggest something frightening or depressing to you?

6. What does the poet mean when he says that there was no day or night in the world he imagines?

7. Looking at the arrangement of a poem as it appears on the page can prove interesting and informative. What do you notice about the appearance of this poem?

8. Write the last word of each line in a column on your paper. Join with a curved line the words that rhyme. Discuss these rhymes with your teacher.

9. Read the last six pairs of rhyme as you have them listed on your paper. Do you find one pair that seems to be different? Ask your teacher to explain the difference between perfect rhyme and eye rhyme.

10. Use of rhyme does more than create a pleasant sound effect. Poets use rhyme to enhance or contribute to the meaning. Rhymes also help to bind separate lines into a pattern and produce a greater

unity in the poem. Thus lines two and five rhyme. What does this help to achieve? How does the use of many couplets contribute to the meaning of the poem?

b. Alfred Lord Tennyson, "Break, Break, Break," in Immortal Poems, p. 373.

Study Questions

1. Read "Break, Break, Break" carefully. Tennyson wrote this poem after the death of his friend, Arthur Hallam. With this in mind, write a paragraph telling what this poem is about.

2. Why has the poet repeated the word "break"? Why did he choose this word instead of the word "crash"?

3. Why does the poet speak as if he had difficulty in expressing himself? See the end of the first stanza.

4. Why is "O" repeated so often in the poem?

5. Do you see any similarity between this poem and "The Shell"?

6. Which of these two poems seems to you to be more musical?

7. What is the poet saying in the second stanza and in the first two lines of the third?

8. What do the "touch of a vanished hand" and "the sound of a voice that is still" contrast with in the poem?

9. What does "the tender grace of a day that is dead" mean?

10. Is there any point in the poem at which the poet comes close to uttering the thoughts that he has such difficulty in expressing?

c. Henry Wadsworth Longfellow, "The Tide Rises, the Tide Falls," in Immortal Poems, p. 350

Study Questions

1. Does this poem tell a story?

2. Why does the poet repeat "and the tide rises, the tide falls"?

3. What are the main divisions of the poem? What is the reason for the stanza divisions?

4. Who is talking in the poem?

5. What seems to be his attitude to what he tells?

6. Look up the words "curlew" and "hostler."

7. Notice the use of the word "calls" in the second line of each stanza. Why has the poet repeated this word?

8. How does the atmosphere of the three stanzas differ? What word pictures help to create these different atmospheres?

9. In the second stanza, what does the description of the waves at night suggest? Why has the poet spoken of the "soft, white hands" of the waves?

d. Psalm CVII, Verses 23-30

(For text, see Psalm CVII, Vs. 23-30, King James Version of the Bible.)

Study Questions

1. Comparing this psalm with the poems you have just read, do you see a difference in the way man's relationship to the sea is treated?

2. What contrasting examples of God's "wonders in the deep" does the Psalmist describe?

3. How does the Psalmist create a picture of the sea merchants' distress in the storm?

4. Why do we call a piece of writing like this, poetry?

3. "The Love Letters of Smith" by H. C. Bunner

(See passage from A Book of the Short Story, edited by E. A. Cross, published by American Book Company, 1934, pp. 200-208.)

Study Questions

1. What are the living conditions of the seamstress?

2. Do those conditions have anything to do with her response to the first mug of porter?

3. What else might have influenced her actions?

4. What kind of man is Smith?

5. What besides the letters shows you what kind of man Smith is?

6. How long does the courtship take?

7. What is the biggest change Smith's friendliness makes in the seamstress?

8. Why is Smith given no first name and the seamstress no name at all?

9. How does this story help us to understand people?

10. What is the only time that Smith deviates from character? Why?

11. This is a fairly typical story of boy-meets-girl, boy overcomes obstacles and wins girl. How does Bunner keep it from being trite?

12. Can you guess how the seamstress is going to react to Smith's kindness after you have read a few pages?

13. Does Smith act the way you would expect him to?

4. Excerpt from Walden, by Henry David Thoreau

The following paragraph comes from Thoreau's account of his experience in living with nature. Thinking that he could learn something by stripping his life of all non-essentials, he went in 1845 to live alone in a hut of his own making at Walden Pond. As you read the passage below, you will see his practical interests, as well as his philosophical reflections.

> As I was desirous to recover the long lost bottom of Walden Pond, I surveyed it carefully, before the ice broke up, early in '46, with compass and chain and sounding line. There have been many stories told about the bottom, or rather no bottom, of this pond, which certainly had no foundation for themselves. It is remarkable how long men will believe in the bottomlessness of a pond without taking the trouble to sound it. I have visited two such Bottomless Ponds in one walk in this neighborhood. Many have believed that Walden reached quite through to the other side of the globe. Some who have lain flat on the ice for a long time, looking down through the illusive medium, perchance with watery eyes into the bargain, and driven to hasty conclusions by the fear of catching cold in their breasts, have seen vast holes "into which a load of hay might be driven," if there were anybody to drive it, the undoubted source of the Styx and entrance to the Infernal Regions from these parts. Others have gone down from the village with a "fifty-six"* and a wagon load of inch rope, but yet failed to find any bottom; for while the "fifty-six" was resting by the way, they were paying out the rope in the vain attempt to fathom their truly immeasurable capacity for marvellousness. But I can assure my readers that Walden has a reasonably tight bottom at a not unreasonable, though at an unusual, depth. I fathomed it easily with a cod-line and a stone weighing about a pound and a half, and could tell accurately when the stone left the bottom, by having to pull so much harder before the water got underneath to help me. The greatest depth was exactly one hundred and two feet; to which may be added the five feet which it has risen since, making one hundred and seven. This is a remarkable depth for so small an area; yet not an inch of it can be spared by the imagination. What if all ponds were shallow? Would it not react on the minds of men? I am thankful that this pond was made deep and pure for a symbol.

---

* A "fifty-six" was half a "hundredweight," which oddly enough weighed 112 pounds. Exactly what weighed 112 pounds (or fifty-six pounds) seems uncertain--perhaps metal or stone weights of some kind. The reference in this passage means simply that some of the villagers tied on a "fifty-six" and lowered it at the end of a long rope to discover the bottom of the pond. But the rope itself was so heavy that, after 100 feet, more or less, had been payed out, there was enough weight on the line so that they could not tell whether the "fifty-six" had reached the bottom or not. So they continued to let out the entire wagonload of rope, which of course got heavier and heavier, and so they concluded that the pond was "bottomless."

While men believe in the infinite some ponds will be thought to be bottomless.

Study Questions

1. Which of the first two poems in this unit does this selection most resemble?

2. Is there any difference between Thoreau's account of measuring the depth of the pond and a scientist's account of a similar experiment?

3. This paragraph does not primarily tell a story; how, then, is it planned?

4. Look up "Styx" in your dictionary and then explain why Thoreau mentions it.

5. Why does Thoreau say that the pond has "a reasonably tight bottom"?

6. What does he mean by saying that not an inch of the pond's depth "can be spared by the imagination"?

7. What is a symbol and what does the pond symbolize?

8. Is there any sentence that sums up the whole paragraph?

9. Has Thoreau robbed the pond of mystery by measuring its depth? What about climbing Mount Everest, did that rob the mountain of mystery?

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TRAVEL LITERATURE

Literature Curriculum II

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Travel Literature

Introduction

This year you will study various types of literature organized around certain principles of structure, such as example, or definition, or, in the lyric, a certain kind of imagery or symbol. All of these works are concerned with doing something other than telling a story, and so they are called "non-storied" forms.

When a piece of writing has for its basic organizing principle the telling of a series of events, it is called a storied form. It tells a story. An example of a storied form is "The Price of the Head," which you have read last year. You have learned by now that much literature means more than it actually tells, and this is true of storied forms as well as non-storied ones. A short story or a ballad can have a story line for its basic organizing principle, but it can be about more than just the events that are told about.

If we break literature down into these two main classifications--storied and non-storied--it is simpler to deal with. It is also possible to stop thinking about such distinctions as prose vs. poetry or fact vs. fiction. Both a poem and a piece of prose can be either storied or non-storied. Something that really happened or something that the author made up can be either storied or non-storied.

This year you will be dealing with both storied and non-storied forms. You will read prose and poetry that does not "tell a story" but is organized in other ways. And later in the year you will read novels and plays, which are storied and are also fictional. In this unit you will read selections from various narratives of exploration and travel, which are storied but deal with events that actually happened.

All the selections you will read in this unit deal with man's exploration of the earth and his experiences with the elements. In these days, when we concentrate so much on the exploration of space, it is a good idea to stop sometimes and remember how much there is to know yet of our own planet. Also, it is good to stop sometimes and remember how recently in man's history he has found out as much as he has. Thus, the first selection deals with man's first solo flight across the Atlantic Ocean, which took place less than forty years ago. Today planes fly across the North Pole daily, and we have a permanent station at the South Pole, but it is scarcely fifty years ago that man first reached the Poles. In exploring his environment, man has faced hardships and dangers just as deadly as those to be encountered on the surface of the moon.

All these selections, then, deal with crucial incidents in man's exploration of the earth. They all actually happened, and not very long ago. They are all storied, though true. They range in tone

from the most objective reporting to the most intimate personal accounts; and they range in style from the simplest prose to the most imaginative and colorful. They all are written from the first person point of view, but as you read notice how different they seem.

I. From We, by Charles A. Lindbergh

(For passage, see We, by Charles A. Lindbergh, Copyright 1927, Reprinted by permission of Putnam's and Coward-McCann, beginning "On the night of May 21...." on page 213 and ending "...then circled around into the wind and landed." on page 228.

Study Questions

1. You have been dealing this year with various methods of organized writing. What is the basic method of organization of this selection?

2. Lindbergh's flight actually happened. It is true, not fiction. Would it have made any difference to the organization of the selection if it were fiction?

3. One of the main differences between storied and non-storied forms is that storied forms usually have a clearly defined beginning, middle, and end. In this selection the divisions are particularly clear. Find them.

4. This is a first-person narrative. How much did you learn about Lindbergh from reading this passage?

5. The word "style" is a loose term used to describe the way someone writes. It is possible to recognize many writers' works through their very distinctive style. Style involves such things as choice of words, length and type of sentences, use of imagery, and other aspects of writing. What can you say about Lindbergh's style? Does his style contribute anything to the tone of the piece?

6. Many stories deal with some sort of conflict. It is the outcome of the conflict that interests the reader. Is there any conflict in the selection you have just read? If there is, what was the outcome?

7. No writer is perfect. Can you find anything which you might wish to criticize in this passage, as far as organization, development, or unity are concerned?

8. What does the following sentence really say: "The sun went down shortly after passing Cherbourg, and soon the beacons along the Paris-London airway became visible."

II. From Farthest North, by Fridtjof Nansen

Fridtjof Nansen, a famous Arctic explorer, spent two years in an attempt to reach the North Pole. He came very close to it, too -- within about two hundred miles. This was in 1894. Later, he wrote Farthest North, an account of his journey.

After spending a winter in an ice hut, he and a companion were trying to get back to civilization. The incident he narrates here took place just when they were nearly back safely to civilization.

In the evening we put in to the edge of the ice, so as to stretch our legs a little; they were stiff with sitting in the kayak all day, and we wanted to get a little view over the water to the west by ascending a hummock. As we went ashore the question arose as to how we should moor our precious vessel. "Take one of the braces," said Johansen; he was standing on the ice. "But is it strong enough?" "Yes," he answered; "I have used it as a halyard on my sledge-sail all the time." "Oh, well, it doesn't require much to hold these light kayaks," said I, a little ashamed of having been so timid, and I moored them with a halyard, which was a strap cut from a raw walrus hide.

We had been on the ice a little while, moving up and down close to the kayaks. The wind had dropped considerably, and seemed to be more westerly, making it doubtful whether we could make use of it any longer, and we went up on to a hummock close by to ascertain this better. As we stood there, Johansen suddenly cried, "I say! the kayaks are adrift!" We ran down as hard as we could. They were already a little way out, and were drifting quickly off; the painter had given way. "Here, take my watch!" I said to Johansen, giving it to him; and as quickly as possible I threw off some clothing, so as to be able to swim more easily. I did not dare to take everything off, as I might so easily get cramp.

I sprang into the water, but the wind was off the ice, and the light kayaks, with their high rigging, gave it a good hold. They were already well out, and were drifting rapidly. The water was icy cold; it was hard work swimming with clothes on; and the kayaks drifted farther and farther, often quicker than I could swim. It seemed more than doubtful whether I could manage it. But all our hope was drifting there; all we possessed was on board -- we had not even a knife with us; and whether I got cramp and sank here, or turned back without the kayaks, it would come to pretty much the same thing; so I exerted myself to the utmost.

When I got tired I turned over, and swam on my back, and then I could see Johansen walking restlessly up and down on the ice. Poor lad! He could not stand still, and thought it dreadful not to be able to do anything. He had not much hope that I could do it, but it would not improve matters in the least if he threw himself into the water too. He said afterwards that these were the worst moments he had ever lived through. But when I turned over again and saw that I was nearer the kayaks, my courage rose, and I redoubled my exertions. I felt, however, that my limbs were gradually stiffening and losing all feeling, and I knew that in a short time I should not be able to move them. But there was not far to go now; if I could only hold out a little longer we should be saved -- and I went on. The strokes became more and more feeble, but the distance became shorter and shorter, and I began to think I should reach the kayaks. At last I was able to stretch out my hand to the snow-shoe which lay across the sterns. I grasped it, pulled myself in to the edge of the kayak -- and we were saved!

I tried to pull myself up, but the whole of my body was so stiff with cold that this was an impossibility. For a moment I thought that after all, it was too late; I was to get so far, but not be able to get in. After a little, however, I managed to swing one leg up on the edge of the sledge which lay on the deck,

and in this way managed to tumble up. There I sat, but so stiff with cold that I had difficulty in paddling. Nor was it easy to paddle in the double vessel, where I first had to take one or two strokes on one side, and then step into the other kayak to take a few strokes on the other side. If I had been able to separate them, and row in one while I towed the other, it would have been easy enough; but I could not undertake that piece of work, for I should have been stiff before it was done; the thing to be done was to keep warm by rowing as hard as I could. The cold had robbed my whole body of feeling, but when the gusts of wind came they seemed to go right through me as I stood there in my thin, wet woollen shirt. I shivered, my teeth chattered, and I was numb almost all over; but I could still use the paddle, and I should get warm when I got back on to the ice again.

Two auks were lying close to the bow, and the thought of having auk for supper was too tempting; we were in want of food now. I got hold of my gun and shot them with one discharge. Johansen said afterwards that he started at the report, thinking some accident had happened, and could not understand what I was about out there, but when he saw me paddle and pick up two birds he thought I had gone out of my mind.

At last I managed to reach the edge of the ice, but the current had driven me a long way from our landing-place. Johansen came along the edge of the ice, jumped into the kayak beside me, and we soon got back to our place. I was undeniably a good deal exhausted, and could barely manage to crawl on land. I could scarcely stand; and while I shook and trembled all over Johansen had to pull off the wet things I had on, put on the few dry ones I still had in reserve, and spread the sleeping-bag out upon the ice. I packed myself well into it, and he covered me with the sail and everything he could find to keep out the cold air. There I lay shivering for a long time, but gradually the warmth began to return to my body. For some time longer, however, my feet had no more feeling in them than icicles, for they had been partly naked in the water.

While Johansen put up the tent and prepared supper, consisting of my two auks, I fell asleep. He let me sleep quietly, and when I awoke supper had been ready for some time, and stood simmering over the fire. Auk and hot soup effaced the last traces of my swim. During the night my clothes were hung out to dry, and the next day were all nearly dry again.

Study Questions

1. Discuss the incident related in this passage in class, to make sure you understand the words and the situation.

2. Is there a beginning-middle-end pattern in this story? If so, where would you make the divisions?

3. How much do we learn about Nansen from this passage? How does Nansen's story differ from Lindbergh's in such things as tone and subject?

4. Good writing involves, among other things, the use of concrete details and vivid description. Can you find any examples of such things in this selection?

5. You have discussed conflict in the Lindbergh selection. Is there any conflict here?

6. Compare Nansen's style with Lindbergh's.

7. No writer is perfect. Can you find anything which you might want to criticize, or change, or eliminate?

III. "Catching Sharks with Our Hands," from Kon-Tiki by Thor Heyerdahl.

Introduction

Have you ever tried pulling a shark's tail? It can be great sport. But don't attempt this feat until you have read about the crew's experience aboard the Kon-Tiki.

This selection comes from a famous book about six men -- among them the author -- who sailed across the Pacific Ocean from Peru to Tahiti, a distance of 4,300 miles, on a crude raft made of nine great balsa logs lashed together. It was an unusual voyage marked by many exciting and dangerous incidents. One of the most interesting adventures was the crew's encounter with the sharks who "leisurely wagged their tails to keep pace with the raft's placid advance." Here you will learn interesting facts about the sport of "Catching Sharks with Our Hands."

Selection A.

(For selection, see Thor Heyerdahl's "Catching Sharks with Our Hands" from Kon-Tiki Across the Pacific by Raft, translated by F. H. Lyon, copyright 1950. Reproduced by permission of Rand McNally and Co., beginning "We became acquainted with pilot fish...." on p. 146 and ending "...were the only vulnerable point." on p. 148.)

Selection B.

(For selection, see above reference, beginning with "We no longer had the same respect for waves and sea." on p. 185 and ending with "...ceased to gnash its devilish teeth forever." on p. 190.)

Study Questions

1. Thor Heyerdahl, the author of the selection, chose the first-person point of view--that is, he was one of the seamen, a member of the crew. It is through his writing that you learn about the members of the crew and their experience in capturing sharks. Why does this choice of the first person make the adventure seem more real? Would the narrative have been the same if it had been written from the third person point of view? Give your reasons.

2. Heyerdahl said, "We had great respect for sharks on account of their reputation and their alarming appearance." What did he mean? How did the shark earn the crew's respect? Describe his alarming appearance. What features of the shark seemed most terrifying to you?

3. To help you see and feel the excitement of the "hectic struggle" and "tug of war" with the shark, the author has suggested comparisons between two different things, "small green cat's eyes" and "sandpiper armor on the shark's back." He has used the figure of speech called a metaphor in these descriptions. He used another figure of speech called a simile---"gaffs bent like spaghetti" and "bamboo stick stuck up like a periscope," which states the comparison by the use of the word "like." Discuss the meaning of other metaphors and similes you found in the selection. Why did the author use comparisons?

4. To help you share his impressions of the sharks, the author has used many descriptive words to add meaning to the nouns; "unbridled strength," "steel muscles," "crescent shaped jaws." Find other descriptive words.

5. Notice the verbs Heyerdahl has chosen to describe the exciting moments---"Knut heaved himself toward the raft," "the water boiled around us," and "the tail lashed the water into foam." Why did he choose those verbs?

6. Compare the organization of selection A with that of selection B. How do they differ? Which do you feel is the most effective writing?

7. Although the narrative related time incidents, many of the elements found in fictional story-telling are present. One of these is conflict. Explain the conflict in this selection. What is the effect upon the reader?

8. What kind of people are the author and his companions on the raft? How do you know? What are your feelings about them?

Suggestions for Composition

1. If you were given the time and money to make a journey, where would you go? Write a paragraph giving reasons for your choice and what you would hope to learn.

2. Prepare a report about one of the following and present it to the class:
   1. Who Peopled Polynesia
   2. Legend of Kon-Tiki
   3. Building the Balsa Raft
   4. Choosing a Crew
   5. Winds and Currents of the Pacific

Information about the suggested topics can be found in Kon-Tiki, which is available in a paperback edition.

Other Activities

Go to the library and find other travel stories that might interest your class. Make a list of them for the bulletin board. Check with the librarian about the correct way to make a bibliography. Choose one of the stories and read it.

IV. From Alone, by Richard Evelyn Byrd.

Introduction

Admiral Byrd lived alone in a half-buried hut, 123 miles from the base camp at Little America in Antarctica. Here, at the bottom of the world, he was to observe and record weather conditions during the winter. Only the voice of the radio kept him in contact with the outside world.

In the following selection, you will read about Admiral Byrd's terrifying experience and narrow escape from death when he went aloft for an observation during a blinding blizzard. The trap-door closed; he was locked out of the world of comfort and safety. Panic took him, and reason fled. Only his unconquerable spirit helped him survive.

What was behind Byrd's desire to explore the unknown and discover more knowledge? Was it the spirit of adventure or the will to accomplish the impossible?

(For selection, see Alone by Richard Evelyn Byrd, published by G. P. Putnam's Sons, copyright 1938, beginning "Out of the cold and out of the east...." on p. 150 and ending "...wonderful, how perfectly wonderful." on p. 156.)

Study Questions

1. How has Byrd organized the account of this incident to make it complete as a narrative in itself?

2. What was Byrd's purpose in going aloft?

3. What kind of man is this who observes the beauty of a red candle against "the rough-hewn snow?" What do you notice about his descriptions generally?

4. What part do comparisons play in Byrd's description of the storm? Find the one that he uses repeatedly.

5. How does the telling of Byrd's experiences differ from the others you have read in this unit?

6. Under ordinary conditions, the shack would not appear as the most desirable place in the world to be. How is our view of it affected by the storm?

7. Although the events Byrd is describing are true he uses many of the devices employed by a fiction storyteller. How, for example, does he hold the reader in suspense as he struggles to open the jammed trap door?

8. The fact that Byrd survived to write the story of his experiences leaves no doubt about the outcome of his dangerous adventure. Does this knowledge destroy the suspense or lessen the reader's interest in the narrative?

9. What series of emotions does Byrd pass through from the moment he discovers that the trap door is shut?

10. This is more than simply an adventure story about a man who survived the rigors of life in Antarctica. It deals also with human qualities and spiritual experiences. What are some of the abstract subjects of this narrative?

11. In what way has this experience, lived vicariously with Byrd, changed your view on life in general?

12. What quality in Byrd impresses you most?

13. When you read the excerpts from Kon-Tiki, you discussed the importance of precise verbs, pictorial adjectives, metaphor, and simile. Byrd also uses these things effectively, and adds another interesting figure of speech, <u>personification</u>. This attributes human qualities to inanimate objects. For instance, he writes that "the gale <u>sobbed</u> in the ventilator." What other example of personification can you find in this selection? Why do you think Byrd uses this figure of speech?

V. "The Elements," from <u>Wind, Sand, and Stars</u>, by Antoine de Saint-Exupéry.

<u>Introduction:</u>

Antoine de Saint-Exupéry was a pioneer of the air lanes.

He opened commercial routes over Africa, the South Atlantic, and the Andes. He was another kind of pioneer too. Few men before him had written of flying, and none of them had possessed his ability to make his readers feel they were flying, too. He published Night Flight in 1932; Southern Mail in 1933; and Wind, Sand, and Stars in 1939.

Saint-Exupéry led a squadron of fighter-planes in an unequal combat with the Germans in 1940. His plane was shot down, but he escaped. He made his way to Portugal, and eventually to the United States. He wrote Flight to Arras and Airman's Odyssey while here; these books tell of his war experiences. He chose to return to France and joined the French forces resisting the German conquerors. He was reported missing while on a flying mission over southern France.

In Wind, Sand, and Stars he recounts his adventures in the cockpit. He describes his experiences flying the first mail route from France to Dakar in Africa; struggling against a cyclone over the Argentine coast; crashing on the Sahara; and flying over war-torn Spain. You will read in this selection about the cyclone he encountered along the Atlantic coast of southern Argentina.

(For selection, see Wind, Sand and Stars by Antoine de St. Exupery, translated by Lewis Galantiere, copyright 1939, reprinted by permission of Harcourt, Brace, and World, Inc., beginning "When Joseph Conrad described a typhoon...." on p. 44 and ending "until some one points out its spiritual sense." on p. 57.)

Study Questions

1. Why does Saint-Exupéry think Conrad's description of the effect of a typhoon upon a group of people in the hold of a ship was more effective than an attempt to describe the storm itself?

2. Why does he doubt whether people will be affected by his battle with the storm?

3. Does he succeed in keeping a sense of horror out of his account, while yet presenting the experience in its full intensity?

4. How does he create an atmosphere of foreboding before the storm breaks?

5. Why does he have a single sentence as a paragraph at the moment that the storm breaks?

6. What is his definition of a symbol and why is his choice of image a good one to describe his situation?

7. **Are his emotions similar to Byrd's in his struggle with the elements?**

8. **Why does he repeat over and over to himself, "I shut my hands"?**

9. **Compare his description of the sea with Lindbergh's. What difference do you notice?**

10. Which of these two writers who describe things as seen from the sky gives you a greater sense of what it is to be flying?

11. Find the beginning, the middle, and the end of this narrative. What do you notice about the beginning and the end?

12. What do you notice about the order in which the events of the storm are related?

13. Now that you have read and discussed this selection, what would you say it is about? Is there an abstract subject that lies deeper than the story itself?

14. You have already discussed some differences between Lindbergh's writing and Saint-Exupéry's. How does Saint-Exupery's purpose in writing differ from Lindbergh's? Does this reflect in the author's point of view? If you think it does, explain how.

15. All of the selections you have read in this unit were written by men whom we might consider to be adventurers. Do you think that at the time they were living these experiences they felt the adventure? Explain your answers.

Suggested Activities

1. With the aid of your librarian, compile a bibliography of aviation stories that you think students in your class would enjoy reading.

2. Choose one of these books to read, then prepare a report for the class, recounting some of the highlights.

3. Have you ever lived through an experience that was not at all funny at the time, yet afterwards you were able to laugh about it? Or perhaps you suffered through a painful experience from which you emerged a wiser person. Either prepare to recount your experience orally to the class, or write a few paragraphs about it. In preparation you will need to list all the events in the order in which they happened. You will also need to plan a good introduction and a satisfying ending.

4. Search current newspapers and magazines for examples of people whose experiences you think would belong in this unit. Make a brief statement giving your reasons for including each.

5. Make a bulletin board for the classroom using Adventure as the theme.

OREGON CURRICULUM STUDY CENTER

NARRATIVE POETRY

Literature Curriculum II

Student Version

Student Version

NARRATIVE POETRY

Introduction

Last year, when you studied narrative poetry, you read only traditional and literary ballads. You will remember that the ballad is characterized by certain features, the most notable being an impersonal telling of a story without comment by the teller. The language is the everyday language of ordinary people, and the story is often told through conversation between characters. The ballad concentrates on a single incident in the life of the main character and often employs repetition to advance and explain the story.

The poems you will read in this unit are also narratives, but they are not ballads. That is, they are all poems that tell a story, but they are told in different ways, and often with a different emphasis. As you read the poems, notice how they differ from the ballads and also from each other. What other elements have been added? Are the subjects the same as in the ballads? Does the poet make his own views known? How does the form differ from the ballad? Is the purpose of the poet merely to tell a story?

NOTE: All the poems are printed in Story Poems, edited by Louis Untermeyer. We will give only the title and page numbers here.

READ LOCHINVAR, by Walter Scott, p. 153.

Study Questions

1. There are a few words in the poem that might be unfamiliar to you. Some of them you will be able to guess from the context. Look up the others in your dictionary.

Line 5 dauntless	Line 30 "Now tread we a measure"
Line 7 brake	Line 32 galliard
Line 11 laggard, dastard	Line 38 charger
Line 16 craven	Line 39 croupe
Line 26 quaffed	Line 41 scaur

2. Retell the events of the story in your own words.

3. On the concrete level, this poem is about a bride who was carried off on her wedding day by her lover. On the deeper level of ideas, what abstract subjects does this poem deal with?

4. Where does the action of the story take place? What clues do you find in the poem?

5. How does this poem differ from the ballads that you read last year about lovers?

6. Why had Lochinvar been refused permission to marry the bride? Where did he go with her when they rode off? What was the groom's name? Why are you not told these details? Is this a ballad?

7. What is the meter of the traditional ballad? Does this poem follow the same pattern? What does the rhythm suggest to you?

8. What is the rhyme scheme of the traditional ballad? How does it compare with this poem?

9. Conversation and repetition are two things frequently found in traditional ballads. Are these devices used here very much?

10. A simile, you remember, compares two things that are not obviously similar. Can you find an example of this? What does it mean?

11. Compare the language of this poem with that of a traditional ballad.

12. Is the writer of this poem telling the story in the detached manner of the traditional ballads? Do you know where his sympathy lies? How do you know?

READ: THE PRISONER OF CHILLON, by George Gordon, Lord Byron, p. 198.

Introduction

The way in which something is said is as important as what is said. You have discussed this idea with every piece of literature you have studied. "The Prisoner of Chillon" is an especially good illustration of how the form and the point of view are closely related to the subject. This is a narrative poem, but it is quite different from the ballads you read last year. As you read it, try to decide why Byron chose to tell his story through a dramatic monologue, and why this name is given to a story told in this way.

Another term you should be familiar with as you study this poem is connotation. The dictionary meaning of a word is its denotation, but some words acquire other meanings through past history and association. Look at the following names of coins--nickel, peso, shilling, sen, franc, doubloon. Which one suggests pirates to you? If you look up "doubloon" in the dictionary, it will not mention pirates, but to most people "doubloon" suggests pirates. This is what we mean by connotation. It is very important to poets because it enables them to say more in fewer words. Byron has used connotation freely in "The Prisoner of Chillon." Notice examples as you read the poem.

Study Questions

1. Byron follows the traditional narrative pattern of beginning, middle, and end.

a) What do you learn from the introduction that is necessary to an understanding of the story?
b) What are the main events related in the body of the poem? Tell them in the order in which they happen.
c) What event ends the story?

2. What are the main ideas or abstract subjects that this poem is about?

3. Compare the characters of the three brothers. Why do you think the oldest brother survived? Find references in the poem to support your ideas.

4. From what point of view is the poem written? Why do you think the poet chose to tell his story this way? What effect does it have upon the reader?

5. Look at the way the poem is printed on the page. Are all the stanzas the same length? What has determined the number of stanzas? This kind of organization is known as continuous form. Why is this form suited to the subject?

6. Does the main part of the poem follow a general rhythmic pattern? How would you describe it? What effect does this meter produce upon the reader?

7. Find some variations in the rhythm. What do they contribute to the poem? Look especially at the description of the isle in stanza 13. How does the change in rhythm accentuate the thought?

8. What is the dominant rhyme scheme? How does the repetition of the couplet, along with the rather regular meter, contribute to the subject?

9. "Repose" is a word that usually has pleasant connotation. It is used to describe the sweet sleep of an infant, or the grateful rest after toil, and is usually a blessed thing. What is the effect of coupling it with the word "vile" (line 6)--"a vile repose"? Do you see how this shocking contrast has made vivid the unnatural inactivity of imprisonment? Find other words in the first stanza that through their connotation create the gloomy, fearful atmosphere of prison. Explain the line in stanza 2: "That iron is a cankering thing."

10. What poetic device is Byron using when he says that a sunbeam in the dungeon is "Like a marsh's meteor lamp"? (stanza 2) Explain the meaning, and why it is especially effective here.

11. Find other examples of simile and metaphor in the poem, and comment upon the contribution they make to the ideas they are helping to express.

12. Re-read stanza 9 in which the poet describes his withdrawal into temporary insanity. What imagery does he use to create the lack of all feeling, the emptiness he experiences during this time?

13. The prisoner's sanity was restored by the visit of a bird. Explain how the bird became a symbol for the poet. Find the metaphor in stanza 4 where the youngest brother is likened to a bird. Do you think the poet made a deliberate connection between the two? Why?

14. Summarize in your own words stanza 11. Why was this transition necessary before the prisoner was able to bring himself to view the outside world again?

15. What is the meaning of the couplet

"And the whole earth would henceforth be
A wider prison unto me."? (stanza 12)

16. Discuss the symbolic meaning of the final stanza. Why would a man, cut off from society for years, be reluctant to face the responsibilities and problems of everyday living? Does this mean that he has lost the ability to live a free life?

17. Now that you have studied the whole poem in some detail, why do you think Byron wrote about captivity to illustrate freedom? Is Byron expressing his own views? Find examples where you think the poet himself is speaking.

READ: HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX, by Robert Browning, p. 16.

Study Questions

1. What was the good news? Why was speed so urgent? Why are we not told these things?

2. In your own words, tell the events that the poem describes. Is it a complete story?

3. What is this poem about on the level of ideas? What abstract subjects does it contain?

4. What does the rhythm of the poem suggest to you? Have you read another poem with a similar rhythm?

5. What is the rhyme scheme?

6. "Lochinvar" and this poem are similar in meter and rhyme. Which is the more dramatic? Why?

7. What other poem have you read that was a first person narrative? What is the name we give to a poem written from this point of view?

8. How has Browning achieved the echo effect in stanza 1?

9. Look at line 34. Did the sun really laugh? Do you know what we call this poetic device when something inanimate is made to have personality? What is the poet saying here through suggestion?

10. Find two examples of simile in the poem. Explain why they are especially effective in creating an image for the reader.

11. Read line 40 aloud: "Neath our feet broke the brittle bright stubble like chaff," What do you notice about it? Why is this effective? Do you know what we call this device of the poet?

12. Who is the real hero of this story? How has the narrator who is telling the story in the first person managed to keep himself in the background?

13. Earlier you were asked to tell the story in your own words. Which account was more interesting to listen to, yours or the poet's? Why? Find words and phrases used in the poem that convey vivid sense impressions, and make the experience come alive for the reader.

READ: THE CHARGE OF THE LIGHT BRIGADE, by Alfred, Lord Tennyson, p. 19.

Study Questions

1. What does the title mean?

2. This is a fast-moving poem with only two accented syllables in each line. Beat the rhythm on your desk. What does it suggest to you?

Now clap the rhythm of each syllable. What does it suggest?

3. Pick out the words that rhyme in each stanza. Are any rhymes carried over to the next stanza? Where is rhyming more frequent, at the beginning, or toward the end? Can you see a reason for this?

4. What other device besides rhythm and rhyme keeps the poem moving quickly?

5. What is the poem about? Is the fast pace suitable to the subject? Why?

6. What is the poet's attitude toward the event? Is this a realistic picture of war?

7. Can you think of a comparable event in American military history? Were the soldiers heroes? What do you think the reaction would be today

if an officer made a blunder that caused the death of most of his men? Would a modern poet make heroes of them all?

8. Would this be a good subject for a ballad? In what way does the poem resemble a ballad? Why is it not a ballad?

9. What poetic device is used when the terms "Valley of Death," "Jaws of Death," "Mouth of Hell" are inserted in the poem? Is it effective?

10. Would the poem have been complete without the last stanza? Does its addition strengthen or weaken the poem? Give your reasons.

11. What is the appeal of the poem? Is it an honest one?

READ: OLD IRONSIDES, by Oliver Wendell Holmes, p. 220.

Study Questions

1. Who is the speaker in the poem? In your own words, summarize what he is saying.

2. What did you notice about the languge of the poem? Are these typical English sentences? What about the voacabulary? Why do you think the poet chose this style?

3. Compare this poem with a ballad. What similarities and what differences can you find?

4. What does the poet mean by "the harpies of the shore" (line 16)? How does this relate to the "god of storms" mentioned in the last stanza? Why is the connotation important here?

5. Explain the symbolism involved in the term "the eagle of the sea."

6. Find examples of metaphor, and discuss their effectiveness.

7. Compare this poem with Tennyson's "Charge of the Light Brigade." Do you see any resemblance?

READ: THE RULER OF THE QUEEN'S NAVEE, by William Schwenck Gilbert, p. 305.

Study Questions

1. How does this poem differ from the others you have read in this unit?

2. How do the meter and rhyme contribute to the humor of the poem?

3. What other device used by the poet adds to the humor?

4. Before the Parliamentary Reform Bill of 1832, it was possible for one person or family to control the representation of a borough in parliament. What political comment is the poet making in stanza 5? (A borough is a voting district.)

5. What is the poet's opinion of naval command? Explain.

6. What do we call this kind of humor that pokes fun at dignified institutions and makes them appear ridiculous? Why do you think people find it so amusing?

7. This poem is part of a comic opera, H.M.S. Pinafore, that satirizes many aspects of Victorian society. Military blunders were not uncommon--remember "The Charge of the Light Brigade"? How does Gilbert's attitude compare with Tennyson's? Which do you consider the more effective? Why?

READ: THE BATTLE OF BLENHEIM, by Robert Southey, p. 232.

Study Questions

Note: During the War of the Spanish Succession, English and Austrian forces under the Duke of Marlborough and Prince Eugene of Austria defeated the Bavarians and the French in battle on August 13, 1704. This battle, which saved Austria, was the most notable victory of the famous Duke of Marlborough, and Blenheim Palace in Oxford was erected for him by a grateful English Parliament. This was later to be the birthplace of Sir Winston Churchill, Britain's leader during World War II.
The Battle of Blenheim was fought on the left bank of the Danube near Hŏchstädt, Bavaria, which is the setting for this poem.

1. Read simply as a story, what is the poem about? How is the story told?

2. What do you notice about the last two lines of each stanza? What form do the first four lines of each stanza take?

3. Is the story told impersonally? Do you know the poet's attitude about war? How can you tell?

4. Compare this poem with the three that you read before it. How is it different?

5. Explain the irony of the last stanza.

READ: THE DESTRUCTION OF SENNACHERIB, by George Gordon, Lord Byron, p. 23.

Note: Sennacherib was King of Assyria from 705 B. C. until he was murdered by his sons in 681 B. C. He consolidated his empire by conquering all his neighbors, and most of them surrendered without putting up much of a fight. The cities of Philistine and Judah resisted for a while, but eventually these too were taken over by Assyria. This poem is based upon a biblical account of one of the battles, although historians are agreed that it is misplaced in the biblical sequence and must have happened at another time, if indeed it happened at all. If you would like to read the biblical account of the story, you will find it in the Old Testament, in II Kings 18:17- 19:37.

Study Questions

1. Who is the Assyrian? What is the meaning of "cohorts"? What is meant by the word "mail" in verse 5?

2. Tell the story in your own words. What do you suppose caused the soldiers to die during the night? How do you interpret the "Angel of Death"?

3. Find the two similes in the first stanza. What information do they convey in a very condensed form?

4. Discuss the power of the two similes used in the second stanza.

5. How has the poet used rhythm and rhyme to contribute to the total effect of the poem?

6. Explain the line in the last stanza "And the idols are broke in the temple of Baal"; what kind of victory does this imply?

7. How does this poem differ from the others you have read in this unit?

READ: THE LISTENERS, by Walter de la Mare, p. 350.

Study Questions

1. Who is the Traveler? Where was he going? Why did he stop at the house? What was the word he had kept? Who are the listeners? Why do you think the poet did not explain these things?

2. How did you feel when you finished reading the poem? Do you think the poet wanted you to feel this way? Why?

3. We usually think of silence as the absence of sound. How does the poet think of silence?

4. Have you ever been alone at night in the country? Did you feel the presence of life around you in the way de la Mare describes it? Find words and phrases in the poem that express the awareness that you are not really alone.

5. What do you notice about the meter of the poem? How does it add to the atmosphere of mystery?

6. Examine the rhyme scheme used by the poet. What effect does this produce, especially when regarded in conjunction with the meter?

7. What words and phrases has the poet used that increase the mystery of the poem?

8. In what important way does this poem differ from the others in the unit?

READ: THE MAN HE KILLED, by Thomas Hardy, p. 85.

Study Questions

Vocabulary: nipperkin
'list
traps

1. Is the speaker of the poem the author? If not, who is it? What is the occasion? What kind of poem is this?

2. How much do we know about the speaker? What clues do we find in the poem?

3. Why is the word "because" repeated in stanza 3?

4. Coming as it does at the end of a stanza, the word "although" gets more than the usual emphasis (stanza 3). What purpose does this added emphasis serve?

5. What do you think was Hardy's purpose in writing this poem? What idea has he conveyed through the story?

6. Compare the language of this poem with the language used in "Old Ironsides." Which do you find more effective? Why?

7. The author's attitude can often be detected through his choice of character, situation, and language. How would you describe the tone of this poem?

8. In what way does this poem resemble "The Listeners"? How is it different?

SUGGESTED POEMS FOR SUPPLEMENTARY READING

THE TWINS, by Henry S. Leigh, p. 320.

SPANISH WATERS, by John Masefield, p. 31.

BOADICEA, by William Cowper, p. 222.

THE SONG OF THE SHIRT, by Thomas Hood, p. 122.

THE DEATH OF THE HIRED MAN, by Robert Frost, p. 90.

SUGGESTIONS FOR WRITING

1. Choose one of the supplementary poems, and answer the following questions, using complete sentences.
   a) What is the subject of the poem?
   b) What is the poet's purpose in writing about this subject?
   c) Who is the speaker in the poem? Is it the poet?
   d) Is there anything in the poem that strikes you as noteworthy? What impressed you most?

2. You have read a number of narrative poems, all different from the ballads, and often different from each other. What is it that determines the form a poem will take? Illustrate your answer by using a poem you have studied, and showing how it differs from a ballad.

<u>or</u>

3. Compare two poems you have read on the same subject, showing what it is that has made them different.

4. Read "Ah, Are You Digging on my Grave," by Thomas Hardy, p. 380. Write a few sentences explaining the comment upon human nature you think the poet is making through the poem.